Script Dept

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CAMERA SCRIPT

CALLAN

"GOODNESS BURNS TOO BRIGHT"

by

JAMES MITCHELL

Associate Producer
TERENCE FEELY

Designed by
PETER LE PAGE

Executive Producer
LLOYD SHIRLEY

Directed by
BILL BAIN

TEDDINGTON, STUDIO TWO.

CAM. REHEARSAL:	10.30. Tuesday, 18 April, 1967. 10.00. Wednesday, 19 April, 1967.
DRESS REHEARSAL:	3.00. - 4.30 p.m. Wednesday, 19 April, 1967.
VTR:	5.30. - 7.00 p.m. Wednesday, 19 April, 1967.

PROD. NO: 1903. VTR/ABC/6678.

R/T: 46'45"

CAST LIST

Callan	EDWARD WOODWARD
Hunter	RONALD RADD
Maitland	JEREMY LLOYD
Lonely	RUSSELL HUNTER
Eva	ROSEMARY FRANKAU
Bauer	ROBERT LANG
Franz	LESLIE WHITE
Dr. Schultz	GLADYS COOPER

PRODUCTION:

Floor Manager	Denver Thornton
Production Assistant	Dottie Rice
Stage Manager	Mary Lewis
P.A. Timer	
Make Up Supervisor	Launa Bradish
Wardrobe Supervisor	Frances Hancock
Technical Supervisor	Mike Roberts
Lighting	Louis Bottone
Cameras	Dickie Jackman
Sound	Mike Ponting
Racks	Bert White
Vision Mixer	Nigel Evans
Call-Boy	Peter Groome
Grams	Mike Fairburn

SCHEDULE:

Tuesday, 18 April, 1967.

Camera Rehearsal	10.30. - 12.30.
LUNCH BREAK	12.30. - 13.30.
Camera Rehearsal	13.30. - 14.30.
SUPPER BREAK	18.00. - 19.00.
Camera Rehearsal	19.00. - 21.00.

Wednesday, 19 April, 1967.

Camera Rehearsal	10.00. - 13.15.
LUNCH BREAK	13.15. - 14.15.
Line Up, Normal Scan, Make-Up	14.15. - 15.00.
Dress Rehearsal	15.00. - 16.30.
Tea Break, Notes	16.30. - 17.00.
Line Up	17.00. - 17.30.
VTR	17.30. - 19.00.
Tech. clear	19.00. - 19.15.
SUPPER BREAK	19.15. - 20.15.

LLAN. "GOODNESS BURNS TOO BRIGHT" SCENE BREAKDOWN

LOCATION	TIME	CHARACTERS	CAMERAS	SOUND	SHOTS	PAGES
INT. TARGET RANGE (VTR INSERT ON MONITOR ON SET AND DUPLICATE MONITOR)	DAY	HUNTER MAITLAND	3A 4A 1A	BOOM A1 BOOM B1	1-11	1-2
T/C. SERIES OPENING FILM AND CAPTIONS						
INT. CALLAN'S FLAT	DAY	LONELY CALLAN	2B 3A	BOOM C1	12-24	3-4
INT. H.Q.	DAY	BAUER HUNTER MAITLAND	4A 1A 2C	BOOM A1 BOOM B1 GRAMS	25-52	4-8
INT. CALLAN'S FLAT	DAY	CALLAN EVA	3B 2B 3C	BOOM C1 GRAMS	53-71	8-11
INT. H.Q.	DAY	BAUER HUNTER MAITLAND	4A 1A 2C	BOOM A1	72-88	11-13
INT. CALLAN'S FLAT	EVE.	EVA CALLAN	3A 2A	BOOM B2	89-91	13-14
INT. H.Q.(RANGE)	EVE.	MAITLAND HUNTER	1A 4A	BOOM A1 GRAMS SFX.	92-97	14-16
INT. CALLAN'S FLAT (COMPOSITE)	EVE.	EVA CALLAN	BATHRM. 2B 1C	BOOM B2 SWUNG	98-99	16
			KITCHEN 3B 2B	BOOM B2	100-101	16-17
INT. H.Q.	NIGHT	MAITLAND BAUER (v.o.o.v.)	4B	BOOM A1 BOOM C2 SFX.	102	17-18
INT. CALLAN'S FLAT	NIGHT	CALLAN HUNTER	2B 3C 3D 1B	BOOM B2 GRAMS	103-121	18-19

TAPE RUN

C A L L A N "GOODNESS BURNS TOO BRIGHT"

[illegible]T ONE (contd.)

LOCATION	TIME	CHARACTERS	CAMERAS	SOUND	SHOTS	PAGES
INT. H.Q.	NIGHT	MAITLAND HUNTER	4A	BOOM A1	122	20
INT. CALLAN'S FLAT/ PHONE BOOTH	NIGHT	CALLAN LONELY	1B 3E	BOOM B2 STAND MIC. SFX.	123-1[illegible]	20-21
INT. BAUER'S FLAT/ INT. H.Q.	DAY	BAUER MAITLAND	2D 4B	BOOM A1 BOOM C2 GRAMS	132-135	21-22
SCANNER CAPTION						
		COMMERCIAL BREAK				
PART TWO						
SCANNER CAPTION INT. EVA'S FLAT	DAY	EVA BAUER FRANZ CALLAN	3F 1D 2E	GRAMS F'POLE BOOM A2	136-144	23-24
		STOP TAPE				
PART 2A						
INT. CORRIDOR	DAY	BAUER FRANZ CALLAN	3G	BOOM C3	145	24
INT. BAUER'S FLAT	DAY	BAUER FRANZ CALLAN	2F 4C	BOOM B3 BOOM A3	146-163	[illegible]
INT. EVA'S FLAT	DAY	EVA	1E	BOOM A2 BOOM B3 SFX.	164	26
INT. BAUER'S FLAT	EVE.	CALLAN FRANZ BAUER	4C 2F	BOOM B3 BOOM A3 GRAMS	165-18[illegible]	26-30
		STOP TAPE				
PART 2B						
INT. DOCTOR'S SURGERY	NIGHT	CALLAN DR. SCHULTZ	2G 2H 3H 3J 1F	SFX. F'POLE BOOM B6 B3 BOOM C3	184-222	30-35
INT. BAUER'S ROOM	NIGHT	MAITLAND BAUER	4D	BOOM B3	223	35-36

C A L L A N "GOODNESS BURNS TOO BRIGHT"

PART TWO (contd.)

LOCATION	TIME	CHARACTERS	CAMERAS	SOUND	SHOTS	PAGES
INT. CORRIDOR	NIGHT	MAITLAND BAUER	3K	BOOM C3 GRAMS	224	36
INT. DOCTOR'S SURGERY	NIGHT	DR. SCHULTZ CALLAN	2H 3J 1F	BOOM C3 GRAMS	225-235	36-39
SCANNER CAPTION						
		COMMERCIAL BREAK				
PART THREE						
SCANNER CAPTION INT. DOCTOR'S BEDROOM	NIGHT	DR. SCHULTZ CALLAN	2J 1G	GRAMS BOOM A4	236-268	40-43
INT. EVA'S FLAT	NIGHT	BAUER FRANZ EVA	3L 4E	BOOM C4	269-272	43-44
INT. DOCTOR'S BEDROOM	NIGHT	CALLAN DR. SCHULTZ	1G 2J 4C (Cut-away) 3M	BOOM A4 BOOM B7 BOOM B5	273-298	44-47
INT. BAUER'S ROOM	NIGHT	BAUER MAITLAND	3N 4C	BOOM C5 BOOM B5	299-303	47-48
INT. DOCTOR'S BEDROOM	NIGHT	CALLAN DR. SCHULTZ	2J 1G 1J	BOOM A4	304-333	48-51
INT. BAUER'S ROOM	NIGHT	BAUER MAITLAND	4D	BOOM C5 FX.	334	51-52
INT. DOCTOR'S BEDROOM/ HALL	NIGHT	CALLAN DR. SCHULTZ BAUER	2J 1G 3M	BOOM A4 BOOM B4	335-346	52-54
INT. DOCTOR'S SURGERY/ HALL	NIGHT	BAUER DR.SCHULTZ CALLAN	3P 2H 1H 4F	BOOM C3 BOOM B4 BOOM A2	347-353	54-55

S T O P T A P E

C A L L A N "GOODNESS BURNS TOO BRIGHT"

PART THREE (contd.)

LOCATION	TIME	CHARACTERS	CAMERAS	SOUND	SHOTS	PAGES
PART 3A						
INT.DOCTOR'S HALL/ SURGERY	NIGHT	BAUER	1J	BOOM B4 BOOM A2	354	55
	STOP	TAPE				
PART 3B						
INT. DOCTOR'S SURGERY/ HALL	NIGHT	CALLAN DR.SCHULTZ	2H 1H 3J 4G 4F 4H	BOOM B4 FX.	355-376	56-58
(INTERCUTTING) EVA'S FLAT	NIGHT	EVA	3L	BOOM A2	"	"
INT. DOCTOR'S HALL	NIGHT	DR.SCHULTZ CALLAN	4H 1K 2K	BOOM B4 GRAMS	377-381	58-59

SCANNER CAPTIONS.

F/U
T/CINE S.O.F.

FILM: ABC SYMBOL

BOOM A1

FADE UP BOOM B1

1. 3 A (CUTAWAY) INT. H.Q. DAY
C.S. T.V. MONITORS -
CAR APPEARS AND DRIVES
L. to R.

NOTE: VTR INSERT APPEARS ON DUPLICATE MONITOR AND ONE MONITOR IN H.Q. SET

VTR INS: CAR APPROACHING.

2. 4 A (ON CUE)
THRU SHELVING
MONITORS L.f.g.
HUNTER R. MAITLAND L.b.g.
MAITLAND X's DOWN TO BESIDE HUNTER in 2/S. (as Hunter operates zoom mechanism)

HUNTER: There'sthe car now.

3. 3 A
A/b

HUNTER (o.o.v.): That's Bauer./

4. 4 A
A/b Fav. MAITLAND/ HUNTER

AS HUNTER MOVES AWAY CRAB R. and HOLD 2/S. thru shelving.

MAITLAND: No. One mustn't be crude.

HUNTER RETURNS TO R.f.g. FAV. MAITLAND O/S HUNTER

HUNTER: We'll put him here. Light enough for you?

(Coming to Shot 5 Cam.1)

(On Shot 4 Cam. 4)

BOOM A1

BOOM B1

MAITLAND: Fine. I'd like to be here sir, if you don't mind. With Bauer one always likes to be sure.

HUNTER: He's that good?

MAITLAND: He has to be. He's still

5. 1 A
C.S. HUNTER

alive./ He's given us a lot of trouble in Berlin.

HUNTER: I know. That's why we

6. 4 A
C.S. MAITLAND

brought you over./

MAITLAND: What's he after,

7. 1 A
A/b

sir?/

HUNTER: He wants us to find

8. 4 A
A/b

him a victim./

MAITLAND: A lamb to the

9. 1 A
A/b

slaughter?/

HUNTER: Precisely. And we are

10. 4 A
M.C.U. MAITLAND
INCLUDE GUN

going to supply the lamb./

11. 1 A
M.S. HUNTER - HE
PICKS UP FILE.

MAITLAND: Top quality meat?/

T/IN TO FILE TO
SEE NAME "CALLAN"

HUNTER: He'll want the best .....

CUT TO
T/CINE

FILM: CALLAN series opening film
(.48")

MUSIC:
S.O.F.

SUPER
SCANNER
CAP: 1. "GOODNESS BURNS TOO BRIGHT"

CAP: 2. BY JAMES MITCHELL

(On T/Cine)

		BED OUT SWINGER OPEN	
12.	CUT TO 3 A (SWUNG) B.C.U. GUN ON TABLE	INT. CALLAN'S FLAT DAY	CONT. MUSIC OVER TITLES
	SUPER SCANNER CAP. 3: GUEST STARS GLADYS COOPER and ROBERT LA'G		
	LOSE SUPER		FADE MUSIC UNDER
			BOOM C1
	BOX IS PLACED ON TABLE P/B TO 2/S. CALLAN/LONELY FAV. CALLAN. CALLAN SITS	LONELY: Fifty rounds, Mr. Callan.	
14.	2 B (AS CALLAN LOOKS UP AT LONELY) C.U. LONELY		
		CALLAN: You look worried.	
		LONELY: That's the second box	
15.	3 A C.U. CALLAN	this month, Mr. Callan./	
		CALLAN: So what?/	
16.	2 B A/b		
		LONELY: My wholesaler's beginning	
17.	3 A A/b	to ask questions./	
		CALLAN: Change him./	
18.	2 B A/b		

(Coming to Shot 19 Cam. 3)

(On Shot 18 Cam. 2) BOOM C1

LONELY: He's reliable,

19. 3 A Mr. Callan./
A/b

CALLAN: And nosey too.
We can't have that in our

20. 2 B business./
A/b

LONELY: I don't even know what

21. 3 A our business is./
A/b

CALLAN: Just as well. You'd
only worry - and you know what worry

22. 2 B does to your halitosis./
A/b

LONELY: What do you do with all

23. 3 A them bullets?/
C.2/S. CALLAN/LONELY
FAV. CALLAN inc. GUN

CALLAN: I practice, Lonely.

LONELY: But what for, Mr. Callan?

CALLAN: In ourbusiness, sometimes
people try to kill you. If you
practice, they don't.

24. 2 B (AS CALLAN POINTS GUN AT LONELY)
B.C.U. LONELY

25. 4 A (ON CUE) BOOM A1 B1
WIDE 2/S MAITLAND/ BAUER O/S HUNTER

INT. H.Q. DAY

BAUER X's DOWN TO CENTRE FAV. BAUER

BAUER: Charming, charming. And so
very functional. He also is
functional?

/CAM.3 to B S.set/

(Coming to Shot 26 Cam. 1)

(On Shot 25 Cam. 4) BOOM A1 B1

HUNTER: Oh yes. I don't like risks, Bauer.

BAUER: I also.

HUNTER: Sit there./

26. 1 A
C.U. BAUER

27. 4 A (ON CUE) /
A/b BAUER SITS

FAV. BAUER

You can hardly miss me from there, young man.

MAITLAND: Hardly.

BAUER: It will not be necessary to prove it, Maitland. They would give me £50,000 is I killed your chief. I shan't do so. Why? Because alive he is worth so much more to me.

HUNTER SITS f.g.

HOLD FRAMING O/S HUNTER

/CAM.2 to C. S.set/

HUNTER: Let's have it, Bauer.

BAUER: As you know. I have a scheme to plant an Agent in East Germany.

HUNTER: It's approved.

BAUER: And the price?/

28. 1 A
C.U. HUNTER

HUNTER: £10,000. If and when you get him there./

29. 4 A
M.C.U. BAUER

BAUER: That is where I need your help. I need a diversion./

30. 1 A
C.U. HUNTER

(Coming to Shot 31 Cam. 4)

(On Shot 30 Cam. 1) BOOM A1 B1

31. 4 A
A/b
INC. HIS GUN
L. FRAME

HUNTER: Go on./

BAUER: I should like to drop a hint in East Berlin that we are going to plant our agent - a very delicate hint, you understand. Then the Reds will feel very proud of themselves when they work out what is going to happen - it would never do to make things too easy for them.

HUNTER: Get on with it man.

BAUER: When they expect a victim, it becomes our business to supply one. When they catch him, they will be content - and a little careless. Then we will slip in the real agent - and nobody will suspect him, because the spy the British were sending has already been caught./

32. 1 A
A/b

HUNTER: Standard procedure for the other side, but it won't do for us. You see the difficulty, Maitland?/

33. 4 A
C.S. MAITLAND

MAITLAND: Yes sir./

34. 1 A
A/b. HUNTER PAN HIM L.
HE TURNS TO CAM.

BAUER: You must think me very stupid, but I don't.

HUNTER: You're not stupid Bauer - but you're greedy - and that's made you careless.

(Coming to Shot 35 Cam. 4)

(On Shot 34 Cam. 1) BOOM A1 B1

BAUER: I do hope not.

HUNTER: I'm sure you do. It

35. 4 A could kill you./
C.S. BAUER

BAUER: On day it will,
no doubt. But how have I been

36. 1 A careless in this?/
C.U. HUNTER

HUNTER: The victim, Bauer.
The victim. When the East Germans
catch him - they'll interrogate him.

37. 4 A And they do it well./
A/b

BAUER: They are thorough.

38. 1 A Yes./
A/b

HUNTER: They'll get information
out of him - if he has any. And if

39. 4 A he hasn't -/
A/b

40. 1 A BAUER: Yes? /
A/b

HUNTER: They'll never believe a man
is a spy if he has no information to

41. 4 A give./
A/b

BAUER: Then we'll send them a spy
who has some information. Not the
newest, of course, and not the best.

42. 2 C But enough to be convincing./
C.U. MAITLAND REACTION

43. 1 A /
A/b

HUNTER: You want us to select one of

44. 4 A our men and then betray him?/
A/b

(Coming to Shot 45 Cam. 1)

(On Shot 44 Cam. 4) BOOM A1 B1

BAUER: He would not, of course, be a successful or important

45. 1 A man./
A/b

PAN HUNTER R. TO SIT

HUNTER: And that's where it won't do for us. There's the germ of an idea there - but I can't have

46. 4 A that. Not betrayal./
A/b

BAUER: An agent's entire life

47. 1 A is betrayal./
A/b

HUNTER: Not by his own side.

48. 2 C Don't you agree, Maitland?/
A/b

MAITLAND: It would leak out sir. Good scheme though. Very bad for

49. 1 A morale./
A/b

HUNTER: There we are then Bauer. Good scheme though, Sorry to turn

50. 4 A it down./
2/S. MAITLAND/BAUER

PAN BAUER UP AND OVER TO DESK

BAUER: There is one way.

5 . 3

HUNTER: Oh yes - what do you suggest?

BAUER: I felt sure youwould come to it in time.... We must send

51. 1 A Callan./ GRAMS:
A/b REACTION GIRL IN THE DARK Q 1

52. 2 C /
A/B REACTION

53. 3 B (ON CUE)
C.S. CALLAN INT. CALLAN'S FLAT DAY. BOOM C1
INC. TOY SOLDIER

SWINGER SHUT

(Coming to Shot 54 Cam. 2)

(On Shot 53 Cam. 3) — MUSIC Q 1 / BOOM C1

FX:BUZZER

/CAM.2 to B.CALLAN'S/ — CALLAN: Yes? — FADE MUSIC UNDER

EVA: (o.o.v.) You're not very polite, Callan.

CALLAN: Eva?...

54. 2 B (AS HE RISES)
W.S. CALLAN
PAN HIM TO DOOR.
INC. EVA IN 2/S. AS SHE ENTERS
/CAM.3 to C. S.Set/

EVA: I have missed

55. 3 C — you,/
C.S. CALLAN

CALLAN: Yeah. A long

56. 2 B — time./
A/b
THEY X TO f.g. TABLE
HOLD 2/S.

EVA: I even missed this flat. I must have liked you very much.

/CAM.3 to B.S.Set/

CALLAN: You acted like it ...

EVA: Or I would never have come

57. 3 B (AS SHE SPEAKS AGAIN) — to clean up this place for you./
C.S. EVA

Forgive me - I know English people are sometimes upset by these

58. 2 B — questions - but are you very poor?/
C.S. CALLAN

CALLAN: No. Not any more./

59. 3 B
A/b

EVA: But why do you live

60. 2 B — here?/
A/b

(Coming to Shot 61 Cam. 3)

(On Shot 60 Cam. 2) BOOM C1

61. 3 B A/b — CALLAN: It suits me./

EVA: You will never have

62. 2 B A/b — chic -/

CALLAN: I leave that to

63. 3 B A/b — you./

EVA: You are very wise,

64. 2 B A/b. PAN HIM L. TO C.2/S. WITH EVA — Callan./

CALLAN: And you are very beautiful.

EVA: When you say that it is like saying: "Today is Saturday".

CALLAN: It is.

PAN CALLAN R. TO SIT

CALLAN: How long you here

65. 3 B A/b PAN HER R. TO SIT IN C.2/S WITH CALLAN FAV. EVA — for?/

EVA: I leave tonight.

CALLAN: Quick visit.

EVA: I have been here a whole week....working.

CALLAN: Ah!

EVA: What does it mean - Ah!

CALLAN: It means you'll get yourself knocked off one of these days - if you don't watch it.

EVA: But I always watch it, Callan.

(Coming to Shot 66 Cam. 2)

(On Shot 65 Cam. 3) BOOM C1

CALLAN: I hope so.

EVA: Are you really beginning to worry about someone?

66. 2 B (AS HE SPEAKS)
B.C.U. CALLAN

CALLAN: Sometimes I think I'd like

67. 3 B
A/b PAN EVA TO TABLE

to./

EVA: I will cook dinner - like in the old days.

68. 2 B (AS SHE LIFTS PARCEL)
A/b

CALLAN: Eva ......why did you come?

EVA: To bring you a little present. It's on the table.

CALLAN: Thanks.

69. 3 B (AS HE RISES)
WIDE 2/S EVA/CALLAN

CALLAN MOVES L.
TO TABLE

70. 2 B (AS HE OPENS BOX)
B.C.U. BOX
PAN UP WITH SOLDIER
TO B.C.U. CALLAN

EVA: (o.o.v.): I saw it and I couldn't resist it. I think you'll love it.

71. 3 B (AS HE LAUGHS)
C.U. EVA
SHE TURNS AND SMILES

72. 4 A
C.S. DRAWER -
FILE GOES IN.

INT. H.Q. DAY BOOM A1

AS DRAWER CLOSES

PAN UP TO BAUER and
P/B TO O/S HUNTER.INC.
MAITLAND b.g. L in 3/S.
FAV. BAUER

BOOM B to 2
BOOM C to 2

(Coming to Shot 73 Cam. 1)

(On Shot 72 Cam. 4) BOOM A1

BAUER: But surely - Callan's the obvious one. You've finished with him and he's a potential danger to you.

CAM.2 to C.H.Q.
CAM.3 to A S.Set

HUNTER: Is he?

BAUER: With his knowledge and his temperament, he must be. Do as I say,

73. 1 A and you are rid of the danger./
C.S. HUNTER

HUNTER: Those are my reasons for using Callan. I still haven't

74. 4 A heard yours./
C.S. BAUER

75. 1 A BAUER: My reasons?/
A/b

HUNTER: You worked with him

76. 4 A once./
A/b

77. 1 A BAUER: I did./
A/b

HUNTER: You tried to cheat

78. 4 A him./
A/b

BAUER: That is in my record.

79. 1 A You know all about that?/
A/b

HUNTER: I do indeed. What happened when Callan found

80. 4 A out?/
A/b

BAUER: He beat me. Very badly.

81. 1 A I was in hospital for a month./
A/b

HUNTER: And he could have been in Siberia - for life. If you'd

82. 4 A succeeded./
A/b

(Coming to Shot 83 Cam. 1)

(On Shot 82 Cam. 4) BOOM A1

		BAUER: I did not succeed that
83.	1 A A/b	time./
		HUNTER: In our business, revenge is a very dangerous luxury. You really
84.	4 A A/b REACTION	hate Callan, don't you Bauer?/
85.	1 A A/b	
		HUNTER: ......How long do we have
86.	2 C B.C.U. BAUER	to set him up?/
86A.	4 A M.S. BAUER PAN HIM L. TO STAIRS AND INC. MAITLAND IN 2/S.	BAUER: Two days./ I must have Callan in Berlin in two days.
	/CAM.2 to A.CALLAN'S/	MAITLAND: Two days!
		BAUER: Forgive me. I thought this scheme would be immediately acceptable to you. I have already leaked the news that an agent is
87.	1 A A/b	on his way./
		HUNTER: You're trying to push us, Bauer. We'll let you know
88.	4 A 2/S. A/b O/S HUNTER	tomorrow./
		BAUER: You are very good. Believe me, Callan is the only -
	HUNTER RISES PED UP WITH HIM MAITLAND/BAUER GO OUT R.	HUNTER: Don't go on, Bauer. Tomorrow. At your hotel. Show him out, Maitland.
		MAITLAND: Yes.
89.	3 A (AS THEY GO) C.S. CALLAN	INT. CALLAN'S FLAT EVENING. BOOM B2
90.	2 A(AS EVA SPEAKS) C.2/S. CALLAN/EVA FAV. EVA	/ SWINGER OPEN

(On Shot 90 Cam. 2) BOOM B2

EVA: So, you liked my present?

CALLAN: He's marvellous. Hungarian hussar, isn't he?

EVA: Yes. There is a photograph at home somewhere of my grandfather. He wore a uniform just like that - before the first world war. I tell everyone my grandfather was a count - with a castle in the Carpathians and a palace in Budapest. He was not. He kept a shop. But the Russians shot him just the same.

INCLUDE TABLE TOP

CALLAN: And your father?

EVA: No. He was shot by the Germans.

CALLAN: And so will you be if -

EVA: Espionage is my business. It pays me well. But it has its risks, like any other. I go back to West Berlin tonight. I had to see you before I go. Women are possessive about old flames./

91. 3 A
B.C.U. CALLAN - AS HE LOOKS DOWN, PAN DOWN TO HANDS

92. 1 A (ON CUE)
M.C.U. HUNTER INC. DESK TOP & BIZ.

INT. H.Q. EVENING. (RANGE) BOOM A1

/BOOM B SWING L. TO BATHROOM/

/CAM.2 to B. CALLAN'S BATHRM/

/CAM.3 to B.CALLAN'S KITCHEN/

MAITLAND: Any news from the man tailing Callan sir?

(Coming to Shot 93 Cam. 4)

(On Shot 93 Cam. 4) BOOM A1

HUNTER: No, Maitland. He's acting like a law abiding citizen. Nothing we can use...... At the moment he's entertaining a

93. 4 A
C.S. MAITLAND

lady./

MAITLAND: We can hardly just ask

94. 1 A
C.S. HUNTER

him, sir, can we?/

HUNTER: No, Maitland. We can

95. 4 A
C.S. MAITLAND

hardly just ask him, can we?/

MAITLAND: But anything we do he's bound to suspect, isn't

96. 1 A
A/B HUNTER INC.PHONE

he?/

HUNTER: Betrayal is never easy, Maitland.

FX: PHONE RINGS

Charlie here.

97. 4 A (AS HUNTER PICKS UP PHONE)
2/S. MAITLAND/HUNTER
FAV. MAITLAND
CRAB L. WITH MAITLAND TO COUNTER. HUNTER ENTERS R.f.g.
HOLD 2/S.

HUNTER: That lady Callan's entertaining, Maitland -

MAITLAND: Yes sir?

/CAM.1 TO C.CALLANS BATHRM/

HUNTER: It's a woman called Eva Faber, Hungarian father, English mother. Callan used to be quite fond of her....

MAITLAND: Oh, really, sir?

(Coming to Shot 98 Cam. 2)

(On Shot 97 Cam. 4) BOOM A1

HUNTER: You know, betrayal isn't so difficult after all. It's as simple as shooting.

All you need is a steady hand.

GRAMS: MUSIC Q2 Trumpets Theme

98. 2 B (ON CUE)
PROFILE EVA.

CALLAN ENTERS R.b.g. and X's DOWN TO HER.

HOLD C.2/S. FAV. CALLAN

INT. BATHROOM CALLAN COMPOSITE NIGHT. *

SWINGER SHUT *

BOOM B2 (SWUNG) *

/CAM.4 to B. H.Q./

CALLAN: Oi. Something I want to ask you.

* Fade music under dialogue

EVA: Yes?

CALLAN: I don't want to be nosey or anything -

EVA: Liar!

CALLAN: But this job you did - who was the opposition?

EVA: I can't tell you.

CALLAN: Was it Hunter?

CALLAN GOES OUT R.b.g.

EVA: If you don't know - he cannot hurt you.

99. 1 C (AS EVA TURNS R. TO MIRROR)
C.S. EVA REFLECTION

100. 3 B
M.S. CALLAN
PAN HIM L.

KITCHEN (CALLAN COMPOSITE) NIGHT

BOOM B2 SWING TO KITCHEN

101. 2 B (SWUNG)(AS HE LOOKS UP)
B.C.U. CALLAN

/CAM.1 to B.CALLAN'S/
/CAM.3 to C.CALLAN'S/

(Coming to Shot 102 Cam. 4)

(On Shot 101 Cam. 2)

BOOM B2
SWUNG

CALLAN (v.o.o.v.):
Hunter. That'll be the third time she's done him. Stupid. Our Colonel's not the sort to kiss and make up. Better get Lonely to keep an eye on her till her plane leaves.

VOICE TAPE
Q1 ON CAM.
CUT

102. 4 B (ON CUE)
M.S. MAITLAND THRU FEET f.g.
T/IN SLOWLY

INT. H.Q. NIGHT

BOOM A1
C2 (ON BAUER)
FX: PHONE (from Caller's end)

BAUER: (DISTORT) Bauer.

MAITLAND: Bauer? Maitland here. The colonel asked me to give you a message.

BAUER: (DISTORT) Yes?

MAITLAND: The chap we discussed will be going to West Berlin after all. Tonight or tomorrow.

BAUER: (DISTORT) That is very good news.

MAITLAND: You will be taking the bait back with you. We'll tell you where to pick her up. You understand?

BAUER: (DISTORT) Of course. Thank the colonel for me.

(Coming to Shot 103 Cam. 2)

(On Shot 102 Cam. 4)

BOOM A1
C2(BAUER)

MAITLAND: Will do. Take care of yourself, old man.

103. 2 B (AS HE SWITCHES OFF RECORDER)
M.S. CALLAN
INC. TABLE
PAN HIM UP TO DOOR

INT. CALLAN'S ROOM NIGHT

SWINGER SHUT

BOOM B2
FX:DOOR KNOC

104. 3 C (AS CALLAN TRIES TO CLOSE DOOR)
M.S. CALLAN
INC. UMBRELLA

CALLAN: Sorry mate. I've got too much insurance already.

105. 2 B (AS HUNTER ENTERS)
A/b
HOLD 2/S. CALLAN/HUNTER
HUNTER X's f.g. ROUND TABLE to L.
CALLAN X's DOWN R. IN 2/S.

HUNTER: Mind if I come in?
Casualties?

/CAM.3 to D.Same set/
/CAM.4 to A.Same Set/

CALLAN: Yeah. Sometimes I get carried away./

106. 3 D
C.S. HUNTER

107. 1 B (AS CALLAN SPEAKS)
C.S. CALLAN

CALLAN: Been crying?/

108. 3 D
A/b

/CAM.2 to D.BAUER'S/

HUNTER: How long have you been using perfume?/

109. 1 B
A/b

CALLAN: Since I left the firm I've changed in lots of ways./

110. 3 D
M.S. HUNTER
INCL. SOLDIER

HUNTER: Oh, it's a new one, is it? Austrian Imperial Cavalry. About 1860, if I remember./

111. 1 B
A/b

CALLAN: You know how I keep forgetting how old you are. You carry it so well./

112. 3 D
C.S. HUNTER

(Coming to Shot 113 Cam. 1)

(On Shot 112 Cam. 3) BOOM B2

113.
HUNTER: This was a Hungarian regiment. You like Hungarians,

113. 1 B A/b — Callan?/

CALLAN: They the ones who invented

114. 3 D A/b — goulash?/

HUNTER: One came to see you tonight. Eva Faber. She left here

115. 1 B A/b — at eleven./

CALLAN: How dare you. What are

116. 3 D A/b — you implying?/

HUNTER: Miss Faber was doing a little job for the West Germans. Nothing important - but she did it very well. We got on to her too

117. 1 B A/b — late./

CALLAN: Yeah. She can cook

118. 3 D A/b — too./

HUNTER: You and she are friends,

119. 1 B A/b — I understand -/

HOLD HIM AS HE LEANS FWD.

CALLAN: I don't work with her,

120. 3 D A/b PAN HIM UPSTAGE R.to DOOR — Hunter./

HUNTER: It wouldn't matter if you did old son. Not now. But do try not to pick your lady friends from among the opposition in future. It

HE GOES OUT — upsets me.

121. 1 B (AS HE CLOSES DOOR)
B.C.U. CALLAN
PAN HIM AS HE LEANS BACK.

CALLAN: He's on to you, Eva girl. You haven't got a chance. Hope you're doing your job properly, Lonely. GRAMS Q 3 MYSTERY PROJECT

- -

TAPE RUN REPOS. HUNTER.

/CAM. 3 to E. PHONE BOOTH/

(On Tape Run)

INT. H.Q. NIGHT — BOOM A1

122. 4 A (ON CUE)
HUNTER O/S MAITLAND

HUNTER X's DOWN
TO DESK

MAITLAND: Yes, yes.
(Hangs up) It seems to have
worked sir. That chap who
smells followed her all the way
to the airport. He saw everything.

HUNTER: Good.

123. 1 B (ON CUE)
C.U. PHONE
AS CALLAN PICKS IT UP
PAN TO C.U.
CALLAN - HE FACES L.

CALLAN'S FLAT NIGHT (INTERCUTTING) — BOOM B2

/CAM.4 TO B.BAUER'S FLAT/

CALLAN: Yeah?/

124. 3 E
C.S. LONELY
HE FACES R.

PHONE BOOTH NIGHT (INTERCUTTING) — STAND MIC

FX: AIRPORT NOISES

LONELY: Mr. Callan. Your
friend managed to get on that plane
to West Berlin./

125. 1 B
A/b

CALLAN: What do you mean -
managed?/

126. 3 E
A/b

LONELY: Very wobbly she was.
Lucky she had two mates to help
her./

127. 1 B
A/b

CALLAN: What two mates? Where
did she meet them?/

128. 3 E
A/b

LONELY: Brought her all the
way from the hotel. Both had an
arm round her./

129. 1 B
A/b

(Coming to Shot 130 Cam. 3)

(On Shot 129 Cam. 1) BOOM B2

		CALLAN: Lonely, this is	
130.	3 E A/b	important. What did you think?/	STAND MIC. FX:AIRPORT NOISES
		LONELY: Well - I thought they were a couple of heavies. She looked as if she'd been drugged. If she was my friend, Mr. Callan,	
131.	1 B A/b HOLD C.U. CALLAN AS HE PUTS PHONE DOWN	I wouldn't be happy./	GRAMS: Q 4 FLUTE - MYSTERY PROJECT
132.	2 D (ON CUE) C.S. PHONE INC. NEWSPAPERS. PAN UP AS BAUER PICKS UP PHONE TO C.S. BAUER. HE FACES R.	INT. BAUER'S FLAT. DAY (INTERCUTTING)	BOOM A1 BOOM C2 (BAUER)
		BAUER: 'Allo? /	
133.	4 B CLOSE 2/S. HUNTER/ MAITLAND FAV. HUNTER	INT. H.Q. DAY (INTERCUTTING)	
		MAITLAND: Hallo, Bauer? It's Maitland in London. Can you hear me?	
		BAUER: (DISTORT) Perfectly	
		MAITLAND: Oh good. Your old chum's on his way. Flight BEB 379. Should get in to West Berlin at 11.30. your	
134.	2 D BAUER A/b	time. He'll call on Miss Faber -/	
		BAUER: Thank you, Mr. Maitland.	
135.	4 B A/b	Thank you very much indeed./	

(On Shot 135 Cam. 4)

BOOM A1
BOOM C2

MAITLAND: Not at all. Up to you now, Bauer. Take care of yourself, old boy.

T.I. TO
B.C.U. HUNTER

(AS MAITLAND HANGS UP)

GRAMS:
MUSIC Q 5
End of Act

MYSTERY
PROJECT

SCANNER
CAP: END OF PART ONE

FADE SOUND AND VISION

CAMERA REPOS.

CAM. 1 to D EVA'S FLAT
2 to E EVA'S FLAT
3 to F EVA'S FLAT
4 repos. BEHIND SCENERY TO OTHER END OF STUDIO - POS. C. BAUER'S FLAT

PART TWO

SCANNER | | GRAMS Q6
CAP: PART TWO | | MYSTERY PROJECT *

136. 3 F
C.S. GUN BEING DRAWN OUT -
INT. EVA'S FLAT DAY
FISHPOLE
BOOM A2 *
P/B TO SHOW BAUER BIG L.f.g.
HE OPENS DOOR TO SHOW FRANZ R.b.g. *

137. 1 D (ON CUE)
C.S. EVA *

138. 3 F (ON CUE) *
A/b

FLOOR FX: BUZZER SOUNDS

139. 1 D (AFTER BUZZER)
EVA A/b

EVA: Var ist da? — CUT MUSIC ON BUZZER

CALLAN: It's me, love.

140. 3 F
A/b

Callan./

EVA: Come in.

CALLAN ENTERS

141. 2 E (AS CALLAN ENTERS)
M.S. EVA

/CAM.3 to G.CORRIDOR/

EVA: Callan!/

142. 1 D
MID.2/S.CALLAN/FRANZ
AS CALLAN COLLAPSES PAN HIM DOWN TO FLOOR
INC. EVA AS SHE KNEELS

BAUER: You are a fool. This man is wanted by East German Intelligence. Do you want them after you too?

143. 2 E(AS BAUER GRABS EVA)
C.S. EVA
PAN HER UP

EVA: No./

(Coming to Shot 144 Cam.1)

(On Shot 143 Cam. 2) BOOM A2

BAUER: I know all about you and this job you did in London. Forget about this. You understand?

144. 1 D (AS BAUER THROWS
WIDE S. EVA/ HER BACK,
BAUER.

EVA: Yes./

HE X'S TO HER AND
STRIKES HER TWICE.

AS HE & FRANZ MOVE
TO CALLAN
PAN DOWN TO CALLAN
AND PAN HIM OUT L.

/CAM.2 to F. BAUER'S/

BAUER: Discipline, Miss Faber. We must have discipline.

- - - - - - - - - - - - - - - STOP TAPE -

/CAM.1 to E. SAME SET/ BOOM A to POS. 3

ROLL BACK AND MIX

PART 2A

145. 3 G
C.S. CALLAN'S FEET
DRAGGING.

INT. CORRIDOR DAY BOOM C3

AS THEY MOVE L. PAN
UP TO 3/S. BAUER/CALLAN/
FRANZ.

146. 2 F (AS THE DOOR OPENS)
L/A. WIDE SHOT ROOM

INT. BAUER'S FLAT DAY BOOM B3 BOOM A3

FRANZ/CALLAN/BAUER
ENTER. FRANZ THROWS
CALLAN f.g. ON BED.

HOLD 3/S. AS BAUER X's
f.g. FAV. BAUER/CALLAN

/CAM.3 to H. DOC'S SURGERY/

BAUER MOVES UP L.
AND BACK TO BED.

BAUER: Hein. Das ist dumheit.

CALLAN STIRS.

147. 4 C (AS BAUER SMACKS CALLAN'S FACE)
B.C.U. CALLAN

CALLAN: Bauer.

(Coming to Shot 148 Cam.2)

(On Shot 147 Cam. 4)

BOOM B3
BOOM A3

BAUER: As you see.

148. 2 F
B.C.U. BAUER
CALLAN: What's the gag?/

BAUER: No gags with you Callan.

149. 4 C
A/b
Not any more./

150. 2 F
A/b
CALLAN: Where's Eva?/

BAUER: At home. Minding her own business.

CALLAN: I thought she was .....

BAUER: Going to East Berlin?

151. 4 C
A/b
No Callan. You are./

152. 2 F
A/b
CALLAN: What?/

BAUER: You are a spy for the British - and you will be caught. I am sorry I shall not be there when they interrogate you. Their methods

153. 4 C
A/b
are very thorough. /

154. 2 F
A/b
CALLAN: Why send me?/

BAUER: To relax their suspicious minds. Once they have you, they will not look for the real agent. Clever,

155. 4 C
A/b
eh?/

156. 2 F (AS BAUER TWISTS ARM)
2/S. BAUER/CALLAN

CALLAN TWISTS INTO
CLOSE f.g.R.
BAUER: You will answer.

CALLAN: Yeah. It's clever.

(Coming to Shot 157 Cam. 4)

(On Shot 156 Cam. 2) BOOM B3 / BOOM A3

BAUER: Good. I am going to eat now. Franz here will watch you. If you try to escape he has orders to hurt you - where it will not show.

BAUER GOES OUT R.

HOLD FRANZ L.b.g.
CALLAN R.f.g.

157. 4 C (AS CALLAN LOOKS R.)
A/b

CALLAN: (v.o.o.v.) Big. Too big for me. This one would eat me.... VOICE TAPE / Q 2

158. 2 F (AS HE LOOKS L.)
2/S. FRANZ/CALLAN
FAV. FRANZ
BOOM A to POS. 2

CALLAN: Water.

FRANZ X s UP TO CALLAN

Wasser ..... bitte?

159. 4 C (AS FRANZ DRINKS)
A/b REACTION

160. 2 F (ON CUE)
2/S. A/b

FRANZ KNOCKS GLASS AWAY

CALLAN: Danke schohn.

161. 4 C (AS CALLAN SPEAKS)
A/b

CALLAN: It's all go,

162. 2 F
2/S A/b
FRANZ GOES BACK L. AND SITS

isn't it?/

CALLAN: One of these days I'll

163. 4 C
A/b

see you again mate./ And I'll give you and English

164. 1 E
W.S. EVA PAST TELEPHONE BIG R.f.g.

lesson./

INT. EVA'S FLAT DAY

BOOM A2 / BOOM B3 (DISTORT)

SHE X's f.g. AS SHE LIFTS PHONE.
T/IN TO C.U. EVA

VOICE:(DIST)Polizei.

VOICE: (DISTORT) Polizei.

FX: PHONE RINGING FROM CALLER'S END

HOLD ON HER AS PHONE GOES DOWN

165. 4 C (ON CUE)
B.C.U. CALLAN

INT. BAUER'S FLAT EVENING.

BOOM B3

(On Shot 165 Cam. 4) BOOM B3

BOOM A to Pos.3

/CAM.1 to F.DOC'S SURGERY/

VOICE TAPE Q 4 (Q3 CUT)

CALLAN: (v.o.o.v) If Bauer puts you over the wall you'll confess. They know just how to make you. * Then it's fifteen years in the nick, - and no remission. * Hunter won't exchange you. You've

166. 2 F (AS CALLAN LOOKS L.) WIDE 2/S. A/b — got to get out./ *

167. 4 C (AS CALLAN LOOKS R.) A/b

CALLAN: (v.o.o.v.) No. I can't *

168. 2 F W.S. ROOM BAUER ENTERS R. FRANZ LEAVES R. BAUER SITS L. — take him./ * BOOM B3 BOOM A3

BAUER: Are you hungry?

A little sick, perhaps.....
In five hours, you won't have to worry about your stomach, the Reds will have you. Or maybe you are

169. 4 C A/b — scared? You will answer./

CALLAN: Yeah. I'm scared.

170. 2 F C.S. BAUER — BAUER: So you should be./
Not of me. I do not want you marked. It would make the East Germans suspicious. You must go to them

171. 4 C A/b — unblemished./

172. 2 F A/b — CALLAN: Like a bride./

(Coming to Shot 173 Cam. 4)

(On Shot 172 Cam. 2)

BOOM B3
BOOM A3

BAUER: I forgot how amusing you can be. It will not help you with them.

173. 4 C A/b — Nothing will help you with them./

174. 2 F A/b — CALLAN: Yeah. I know./

BAUER: I waited five years for this, Callan. Ever since you

175. 4 C A/b — gave me that beating./

CALLAN: I should have killed

176. 2 F A/b — you./

BAUER: No doubt the beating

177. 4 C A/b — was more satisfying./

CALLAN: Yeah .... You yelled

178. 2 F A/b — like a woman./

PAN HIM UP

BAUER: This time you will do

179. 4 C A/b — the yelling./

VOICE TAPE
Q5

CALLAN: (v.o.o.v) You got to get him to come to you, mate. It's no good waiting for Eva. She won't help you .... Nobody will.... You've got to work it so he hits you first.

CALLAN (LIVE): You doing this job

180. 2 F 2/S. BAUER/CALLAN FAV. BAUER — for Hunter?/ How much is he paying you?

(Comin to Shot 181 Cam. 4)

(On Shot 180 Cam. 2)

BOOM B3
BOOM A3

BAUER: £20,000.

CALLAN: Come off it, mate - more like ten.

BAUER: But anyway - you cannot afford to buy me off.

CALLAN: I know.

BAUER: Would you like to beg?

CALLAN: No.

BAUER: You will suffer a great deal. You will haveto tell the truth, and

181. 4 C
C.S. CALLAN

they will not believe you./

CALLAN: I'll remember the way you yelled, Bauer. It won't be so bad then. Just like a woman. Begging.

182. 2 F
A/b

Pleading./

BAUER: Be quiet.

CALLAN: I never saw anything like it. Tears in your eyes. 'DonIt hit me', you said. 'I swear I didn't mean it', you said.

BAUER: Be quiet!

(Coming to Shot 183 Cam. 4)

(On Shot 182 Cam. 2)

BOOM B3
BOOM A3

CALLAN: No. Not even a woman. A naughty little girl caught stealing jam.

BAUER APPROACHES

THEY FIGHT

BAUER FALLS

HOLD ON CALLAN
AS HE TURNS TO CAM.

CALLAN: But my God, you know how to hurt.

183. 4 C (AS HE TURNS AGAIN TO BAUER)
M.S. BAUER

CALLAN ENTERS, GETS GUN
AND GOES OUT R.

HOLD ON BAUER

/CAM.2 to G. DOC'S SURGERY/
/CAM.4 to D. SAME SET/

- - - - - - - - - - - - - - STOP TAPE -

BOOM B TO POS. 6

PART 2B

ROLL BACK AND MIX

184. 2 G
W.S. WINDOWS
CALLAN ENTERS R.
AND X's CENTRE.

INT. DOCTOR'S SURGERY NIGHT.

FX. DISTANT NIGHT TRAFFIC

HE OPENS WINDOWS

FISHPOLE 2 (EXT.)

185. 3 H (AS HE TRIES 2nd WINDOW)
C.S. WINDOW CATCHES

THEY OPEN

DR. SCHULTZ: (o.o.v.) Var ist da?

BOOM B6
BOOM C3

CALLAN ENTERS
PAN HIM TO TROLLEY
AND ACROSS ROOM R. TO
CURTAINS

PAN L. TO DOOR.

HOLD AS DOCTOR ENTERS
LET HER GO OUT L.

/LIGHTING: SHE TURNS LIGHTS ON/

186. 2 G (AS SHE MOVES OFF L.)
FRAME WINDOWS DOCTOR b.g.

FISHPOLE 2

(Coming to Shot 187 Cam. 1)

(On Shot 186 Cam. 2)

BOOM B6
BOOM C3
FISHPOLE 2

SHE APPROACHES,
LOOKS OUT
CLOSES WINDOWS

187. 1 F (AS SHE TURNS AWAY)
C.S. DOCTOR

/CAM.2 to H. SAME SET/

188. 3 H — DR. SCHULTZ: Var zint see?/
W.S. CALLAN

HE ENTERS THRU DRAPES

CALLAN: Do you speak

189. 1 F — English?/
DEEP 2/S.
DOCTOR O/S CALLAN

LET CALLAN GO OUT R. — DR. SCHULTZ: I spoke English before you were born .... I am English.... or I was.

190. 3 H (AS CALLAN MOVES OFF R.)
MID.S. CALLAN

PAN HIM UP L. TO DOOR — CALLAN: You alone?

DR. SCHULTZ: Yes.

CALLAN: Damn! When's the doctor

191. 1 F — coming back?/
M.S. DOCTOR

192. 3 H — DR. SCHULTZ: The doctor?/
C.S. CALLAN

CALLAN: Heinrich Schultz love.

193. 1 F — The one with his name on the brass plate./
C.S. DOCTOR

DR. SCHULTZ: He's never coming

194. 3 H — back./
A/b

CALLAN: You're an old lady and

195. 1 F — all that - but don't lie to me./
A/b

DR. SCHULTZ: I hardly ever lie nowadays. I'm too tired. My husband

196. 3 H — was shot by the Russians in 1945./
M.S. CALLAN

(On Shot 196 Cam. 3)

BOOM B6
BOOM C3

HE MOVES DOWN INTO CLOSER SHOT

CALLAN: Oh my God.

DR. SCHULTZ: Why did you want to see him?

CALLAN: I saw his name on the

197. 1 F
C.S. DOCTOR A/b

door. I need a doctor.../

DR. SCHULTZ: Will any doctor

198. 3 H
A/b

do?/

CALLAN: Yeah .... it's not

199. 1 F
A/b

that complicated. Just messy./

200. 3 H
A/b

DR. SCHULTZ: I'm a doctor. /

201. 1 F
A/b

CALLAN: You - a doctor?/

DR. SCHULTZ: You're not very

202. 3 H
A/b

flattering./

CALLAN: Excuse me. I've been mixing with the wrong sort of people lately.

DR. SCHULTZ: I think you had better sit down and let me look at you.

PAN HIM TO SIT

203. 1 F (AS HE RAISES GUN)
DEEP 2/S. DOCTOR/
CALLAN INC. GUN

CALLAN: Why aren't you yelling for the police?

/CAM.3 to J. SAME SET/

DR. SCHULTZ: I only do that after I've examined the patient - if at all. Now, let's see what's wrong.

(Coming to Shot 204 Cam. 2)

(On Shot 203 Cam. 1)

BOOM B6
BOOM C3

CALLAN: I don't want to hurt you, Doctor - so don't try anything.

DR. SCHULTZ: I can't treat you if you hurt me, can I? Now come along and don't be so silly./

204. 2 H
C.S. CALLAN REACTION
PAN DOWN TO GUN

205. 3 J (AS GUN GOES ON COUCH)
2/S. DOCTOR/CALLAN

CALLAN: There.

BOOM B TO POS. 3

DR. SCHULTZ: You have two broken ribs.

CALLAN: That's what I thought. Can you fix it?

DR. SCHULTZ: I can tape them up for you.

STAY ON CALLAN AS DOC. GOES OUT L.

CALLAN: Just fix it so I can move around./

206. 1 F
C.S. DOCTOR

DR. SCHULTZ: You should be in hospital - in bed./

207. 2 H
C.S. CALLAN

CALLAN: I should be in Bermuda with a blonde on each arm. But I'm not./

208. 1 F
A/b

DR. SCHULTZ: I can tape your ribs so that you can get around./

209. 2 H
A/b

(Coming to Shot 210 Cam. 1)

(On Shot 209 Cam. 2)

BOOM B3
BOOM C3

CALLAN: Do it then./

210. 1 F
A/b

DR.SCHULTZ: But I have to know
211. 2 H something first./
A/b

CALLAN: Oh! What?/
212. 1 F
A/b

DR. SCHULTZ: How did it
213. 2 H happen?/
A/b

CALLAN: I got hit with
214. 1 F this./
A/b

DR. SCHULTZ: I see. And the man
215. 2 H who hit you?/
A/b

CALLAN: I clobbered him.
216. 1 F Look, doctor, please../
A/b

DR. SCHULTZ: You hit him after
217. 2 H he did that to you?/
A/b

CALLAN: Yeah. I set it up like
that. Made it happen. It was the
only way I could get him to come
218. 1 F to me./
A/b

DR. SCHULTZ: You are a remarkable
219. 2 H young man./
A/b

CALLAN: I'll be a dead young man
220. 3 J if you don't fix my ribs./
2/S. DOCTOR/CALLAN
DOCTOR MOVES UPSTAGE
HOLD 2/S. FAV. DOCTOR
INCL. GUN

DR. SCHULTZ: I have to report this to
the police.

(Coming to Shot 221 cam. 2)

(On Shot 220 Cam. 3)

BOOM B3
BOOM C3

CALLAN: No.

DR. SCHULTZ: I have no choice.

CALLAN: Oh yes you have.

DR. SCHULTZ: I don't know why, but I'm almost certain you won't shoot me.

CALLAN: Almost mightn't be good enough.

DR. SCHULTZ: Do you know - I think I'll risk that?

CALLAN: All right. But I'll have to lock you up.

DR. SCHULTZ: But you can't go away without treatment. You can't go around like that. A broken rib can cause serious injury.

CALLAN: You're giving me no choice.

DR. SCHULTZ: It's very unfair to blackmail me - just because I have a conscience./

221. 2 H
B.C.U. CALLAN

CALLAN: If I fight fair, I always lose. Please./

222. 3 J
A/b

SHE MOVES DOWN TO HIM

DR. SCHULTZ: Very well. No police. Not yet.

223. 4 D (ON CUE)
L/A UNDER BED
BAUER & MAITLAND

INT. BAUER'S ROOM NIGHT

BOOM B3

BOOM C SWING TO CO RIDOR

(On Shot 223 Cam. 4) BOOM B3

AS BAUER MOVES FWD. TO BED. PED UP TO CLOSER 2/S. FAV. BAUER

MAITLAND: He got away, didn't he?

MAITLAND LEAVES R.

BAUER GOES OUT R.

I told you twice to take care of yourself, Bauer. The deal's off.

/CAM.3 TO K. CORRIDOR/

BAUER: Wait, Wait!

224. 3 K (AS BAUER GOES OUT OF DOOR)

INT. CORRIDOR NIGHT. BOOM C3

WIDE 2/S. BAUER/ MAITLAND FAV. BAUER

AS MAITLAND X's TO BAUER T/IN TO C.2/S.

BAUER: He can't have got far. I - hurt him.

AS MAITLAND GOES OUT R.

T/IN TO CLOSE SINGLE BAUER

MAITLAND: I'm at this number. Find Callan and we'll talk. And this time, for God's sake do as I say. Take care of yourself, old chap. You look terrible.

BAUER: REACTION

GRAMS
MUSIC Q 4

225. 2 H (ON CUE) /BOOM C SWING TO SURGERY/

INT. DOCTOR'S SURGERY NIGHT. BOOM C3

C.S. BIZ WITH HYPODERMIC

AS SHE RAISES IT,

PAN UP AND P/B. TO 2/S. DOCTOR/CALLAN FAV. CALLAN

CALLAN: What now?

DR. SCHULTZ: I'm going to give you an in injection.

/CAM.3 to J. DOC'S SURGERY/

CALLAN: No, you're not.

(Coming to Shot 226 Cam. 3)

(On Shot 225 Cam. 2) BOOM C3

DR. SCHULTZ: I'm old. My hands are more clumsy than they used to be. I'll hurt you.

T/IN TO SINGLE CALLAN

CALLAN: I've just been hurt, love. By an expert.

DR. SCHULTZ: Very well. Sit down.

226. 3 J (AS HE MOVES TO SIT)
2/S. DOCTOR/CALLAN
FAV. DOCTOR.

DOCTOR MOVES UPSTAGE
HOLD 2/S.

CRAB R. AS DOCTOR X's DOWN TO CALLAN TO CLOSE 2/S.
O/S CALLAN FAV. DOCTOR

DR. SCHULTZ: Drink this.

CALLAN: What is it?

DR. SCHULTZ: For heaven's sake. Schnapps. Very good Schnapps.

CALLAN: Thanks. You're right.

DR. SCHULTZ: Finish it.

Did you really mean it - someone is trying to kill you?

CALLAN: Just about.

DR. SCHULTZ: Then why don't you let me call the police?

CALLAN: For all I know, the police could be helping him.

227. 2 H
B.C.U. CALLAN

DR. SCHULTZ: You're a criminal?/

(Coming to Shot 228 Cam. 3)

(On Shot 227 Cam. 2) BOOM C3

228. 3 J
2/S A/b

CALLAN: No./

PAN HER IN SINGLE L. AND BACK TO 2/S. WITH CALLAN

DR. SCHULTZ: I'll treat the lacerations first.

Berlin's been full of spies for the last 20 years. They're almost a commonplace.

CALLAN: Like rats in a sewer.

PAN HER BACK L. IN SINGLE AND

BACK R. TO CLOSE 2/S.

DR. SCHULTZ: I suppose they're necessary ... my husband was a social democrat. The Nazis hated him. He resisted them, you see. If he'd not been an exceptionally fine doctor he would have gone to Belsen.

CALLAN: And the Russians got him instead?

DR. SCHULTZ: Yes.

CALLAN: What had he done?

DR. SCHULTZ: Tried to protect me.... twenty two years ago I was still quite handsome. /

229. 2 H
C.U. CALLAN

CALLAN: It must have been rough here, all right./

230. 3 J
2/S. A/b

DR. SCHULTZ: I'd almost forgotten.

The British genius for understatement! Here. Drink up.

(Coming to Shot 231 Cam. 2)

(On Shot 230 Cam. 3) BOOM C3

DR. SCHULTZ: You still don't want an injection?

CALLAN: No.

DR. SCHULTZ: Very well. This is the part that is going to hurt. Please try to sit as still as possible. And try not to

231. 2 H
B.C.U. CALLAN

shout./ Someone might hear you outside.

CALLAN: I won't shout.

DR. SCHULTZ: Very well. You're being very brave.

CALLAN: Thanks.

DR. SCHULTZ: But I'm afraid it's a bad one.

CALLAN: Just get it over love.

DR. SCHULTZ: Ssh! Good boy. It's almost over.

232. 3 J (AS HE FALLS FWD.)
CLOSE 2/S. CALLAN/DOCTOR
FAV. DOCTOR.
P/B AS SHE LAYS HIM BACK

GRAMS
MUSIC Q 7
GIRL IN THE DARK (AS HE FAINTS)

233. 2 H (AS SHE REACHES FOR GUN)
C.U. BIZ WITH GUN

234. 1 F (AS SHE TAKES GUN)
C.U. DOCTOR

235. 2 H (ON CUE)
C.U. CALLAN

*
*
*
*
*
*

SCANNER
CAP: END OF PART TWO

FADE SOUND AND VISION

CAMERA REPOS. CAM. 1 to Pos. G. DOCTOR'S BEDROOM
2 to Pos. J. DOCTOR'S BEDROOM
3 to Pos. L. EVA'S FLAT
4 to Pos. E. EVA'S FLAT.

PART THREE

Shot	Camera	Action / Dialogue	Sound
	SCANNER CAP: PART THREE		GRAMS: MUSIC Q 8 FROM BEG. GIRL IN THE DARK
236.	2 J C.S. PHOTOGRAPH PAN OFF R. TO DOCTOR AND R. TO CALLAN ON BED. T/IN ON CALLAN	INT. DOCTOR'S BEDROOM NIGHT DR. SCHULTZ: How do you feel?	BOOM A4 * * * * * Fade under
237.	1 G (AFTER HE SPINS RD.) C.U. DOCTOR REACTION	CALLAN: Terrible.../ how did I get here?	
238.	2 J CALLAN A/b	DOCTOR: I wheeled you in. CALLAN: You call the	
239.	1 G A/b	coppers?/	
240.	2 J A/b	DOCTOR: No. Not yet./	
241.	1 G A/b	CALLAN: Why not?/ DR. SCHULTZ: I didn't think that	
242.	2 J A/b PAN HIM UP TO SIT	would be fair./ CALLAN: You're a caution, love.	
243.	1 G A/b	DR. SCHULTZ: Am I?/ I don't think I know enough about you to call	
244.	2 J A/b	thepolice yet, Mr. Callan./ CALLAN: Have you been through my pockets, Doctor?	

(Coming to Shot 245. Cam. 1)

(On Shot 244 Cam. 2) BOOM A4

DR. SCHULTZ: It was on your air

245. 1 G ticket./ All women are inquisitive
M.C.U. DOCTOR
you know. Even women doctors. I
wanted to know more about you before I

246. 2 J sent for the police./
M.C.U. CALLAN

247. 1 G CALLAN: Know what?/
A/b

DR. SCHULTZ: Why - all I've
discovered so far is that you're being
hunted - andthat you have a very high

248. 2 J tolerance to pain .... and that you -/
A/b

249. 1 G CALLAN: Go on./
A/b

DR. SCHULTZ: That you're as wary as
an animal. You - excuse me. I was

250. 2 J going to be rude./
A/b

CALLAN: Go on. Don't stop

251. 1 G now./
A/b

DR. SCHULTZ: A long time ago my
husband and I used to go on trips to the
Bavarian forests. We used to watch
animals - and photograph them. Foxes,

252. 2 J badgers, hawks too sometimes./
A/b
Heinrich was very good at it.
He published a book .... it was a

253. 1 G new technique - in those days./
A/b
You're very like those animals. The
way you watch and listen. Your body's
always ready to fight for you, isn't it?

254. 2 J Just like a fox's./
A/b

(Coming to Shot 255 Cam. 1)

(On Shot 254 Cam. 2) BOOM A4

255. 1 G CALLAN: I hope so./
A/b

DOCTOR: I'm glad my children
256. 2 J didn't get like that./
C.U. CALLAN

CALLAN: You've got a family?
257. 1 G Here?/
C.U. DOCTOR

DR. SCHULTZ: Two sons. One killed
over Coventry - the other at
258. 2 J Stalingrad... /
A/b REACTION
I'm all alone - and at
259. 1 G your mercy./
A/b
260. 2 J
M.S. CALLAN
PAN HIM L. TO SIT AGAIN

261. 1 G (AS HE SETTLES ON END OF BED)
DEEP 2/S. DOCTOR/CALLAN
FAV. DOCTOR

CALLAN: I'm as weak as a kitten....
You didn't drug me? When I was
out?

DR. SCHULTZ: No. It's shock.
It'll pass off.

CALLAN: It better.... I've got to
get out of here.

DR. SCHULTZ: Mr. Callan. Please.
I must ask you this. Why is this
262. 2 J man ch,sing you?/
C.U. CALLAN

CALLAN: He needs me. He needs
me for a job he's doing.

DR. SCHULTZ: A crime?

(Coming to Shot 263 Cam. 1)

(On Shot 262 Cam. 2) BOOM A4

		CALLAN: No love. But it ought to be..... give me five minutes.
263.	1 G C.U. DOCTOR	I'll get out of your life./
		DR. SCHULTZ: Where will you
264.	2 J A/b	go?/
		CALLAN: Templehof Airport. They can't touch you when you fly
265.	1 G 2/S. FAV. DOCTOR	BEA/... where's my gun?
	DOCTOR RISES AND X's TO HIM	DR. SCHULTZ: It's here.
	HOLD 2/S.	CALLAN: Ahh!
266.	2 J (AS HE SPEAKS) C.S. CALLAN	Where are the bullets,
267.	1 G C.S. DOCTOR	Doctor?/
		DR. SCHULTZ: I'm sorry. There can be no more killing here. Not any more.
268.	2 J A/b	I dropped them down the drain./
		CALLAN: That's all right, love. I respect your feelings. But why the hell
269.	3 L B.C.U. EVA	didn't you shoot me first?/
		INT. EVA'S FLAT NIGHT. BOOM C4
		BAUER: He didn't come back?
		EVA: No.
		BAUER: Or telephone?
		EVA: No.

(Coming to Shot 270 Cam. 4)

(On Shot 269 Cam. 3) BOOM C4

BAUER: You wouldn't lie to me? No. Not now. You wouldn't

270. 4 E dare to lie, would you?/
FRANZ/BAUER O/S EVA

I shall leave Franz here to look after you. Just in case Callan should

271. 3 L come here and be troublesome./
C.S. EVA

Don't worry. Franz won't

272. 4 E do anything - if you don't./
C.S. FRANZ REACTION

273. 1 G (ON CUE)
M.S. CALLAN
PAN HIM AS HE
MOVES ACROSS L.
TO DOOR AND
R. TO CHAIR

INT. DOCTOR'S BEDROOM NIGHT BOOM A4 BOOM B7

CALLAN: It's no good. It hurts like hell.

DR. SCHULTZ: An injection -

/CAM.3 to M. DOC'S BEDRM./
/CAM.4 to C. BAUER'S ROOM/

CALLAN: No.

DR. SCHULTZ: Just a pain-killer -

274. 2 J CALLAN: I can't trust you./
M.S. DOCTOR

DR. SCHULTZ: I didn't call the police,

275. 1 G did I? /
M.S. CALLAN A/b

CALLAN: You got rid of the

276. 2 J bullets./
A/b

DR. SCHULTZ: I've seen too many men

277. 1 G die./
A/b

CALLAN: We all have. There's no novelty in it. But I don't want to die

278. 2 J myself - I don't want you to die either./
C.S. DOCTOR

(Coming to Shot 279 Cam. 1)

(On Shot 278 Cam. 2) BOOM A4
BOOM B7

DR. SCHULTZ: It isn't all that

279. 1 G important - when you're alone./
C.S. CALLAN

280. 2 J CALLAN: It is to me./
A/b

DR. SCHULTZ: We watched it all happen - in this street. First the Jews, then the socialists. The beatings, the arrests, disappearances. And the bombs falling, and the Gestapo at the door because I'd been born English and I might be a spy... My husband spoke out against it

281. 1 G all./
A/b

282. 2 J CALLAN: Did he? /
A/b

283. 1 G DR. SCHULTZ: I told you./
A/b

CALLAN: Yeah ... you told me...

284. 2 J was it true?/
A/b

285. 1 G DR. SCHULTZ: That's very cruel./
A/b

CALLAN: I'm sorry. I've been too busy just surviving. I forgot there was something better. But the

PAN HIM L.TO DOOR ones who try it always get clobbered.

AND BACK R. DR. SCHULTZ: But so do you, Mr. Callan. When my husband was an officer in the first World War.

286. 2 J CALLAN: In the Army was he?/
M.S. DOCTOR

(Coming to Shot 287 Cam. 1)

(On Shot 286 Cam. 2)

BOOM A4
BOOM B7

PAN HER R. DR. SCHULTZ: Yes. He finished
AND BACK L. his studies when it was over.
This is Heinrich.

287. 1 G (AS SHE HOLDS OUT PICTURE)
M.S. CALLAN

PAN HIM R. TO 2/S.
WITH DOCTOR
FAV. CALLAN

288. 4 C (AS HE TAKES PICTURE)
CUTAWAY

DUPLICATE PICTURE (FRANZ HOLDS IT)

CALLAN: He's carrying a

289. 1 G pistol./
A/b

DR. SCHULTZ: All officers did.

CALLAN: All officers kept them too,
didn't they?

DR. SCHULTZ: Yes.

CALLAN: Have you still got it,

290. 2 J Dr. Schultz?/ Please get it
C.S. DOCTOR for me.

DR. SCHULTZ: No.

CALLAN: I've got to have it.

DR. SCHULTZ: Why don't you just leave?
You're stronger now. I won't tell

291. 1 G anybody I've seen you./
C.U. CALLAN

(Coming to Shot 292 Cam. 2)

(On Shot 291 Cam. 1)

BOOM A4
BOOM B7

CALLAN: They're looking for me. I could go out now and walk straight

292. 2 J A/b — into them, I've got to have a gun./ You think I won't hurt you. But suppose you're wrong this time? I'm scarred rotten. That makes a difference.

DR. SCHULTZ: Mr. Callan - you're in no condition to hurt anybody - not even

293. 3 M MID 2/S. — an old woman./

CALLAN: Not even with this? Doctor, it's the only chance I've got. Please don't make me -

DR. SCHULTZ: You won't hurt me. And I can't let you kill. I can't.

PAN CALLAN L. TOWARDS DOOR — CALLAN: What about your husband? Didn't he ever kill?

BOOM B to POS.5

DR. SCHULTZ: Yes, he killed a

294. 2 J C.S. DOCTOR — Russian defending me/ and the rest of them shot him - here in

/CAM.3 to N. BAUER'S RM./ — this house. The Russian died and Heinrich died and it didn't

295. 1 G M.S. CALLAN — help me. Killing never helps./

HE MOVES FWD. INTO C.S. — CALLAN: How did he kill

296. 2 J A/b — him?/

DR. SCHULTZ: It was horrible.

CALLAN. Did he use his pistol?

(Coming to Shot 297 Cam. 1)

(On Shot 296 Cam. 2)

BOOM A4
BOOM B5

DR. SCHULTZ: There wasn't time to get it.

CALLAN: He'd hidden it?

DR. SCHULTZ: Yes.

CALLAN: Then it's still here. I'd better start looking, then, hadn't I? Tell me when I'm getting warm./

297. 1 G
WIDE 2/S. CALLAN/DOCTOR
CALLAN X's L. AND PULLS THINGS ABOUT

298. 2 J (AS SHE SITS) /
B.C.U. DOCTOR'S REACTION

299. 3 N (ON CUE)
PROFILE BAUER AND PHONE. (HE FACES L.)

INT. BAUER'S ROOM NIGHT.

BOOM C5
BOOM B5

BAUER: Frau Doktor Schultz! Ein Englender? Danke.

FLOOR FX: DOORBELL

BAUER GETS UP AND X's UP TO DOOR.

INCL. MAITLAND IN 2/S.
BAUER X's f.g. R.
MAITLAND X's to L.b.g. AND SITS.
HOLD 2/S. FAV. MAITLAND

MAITLAND: Do you live on the phone Bauer? I've been trying to get you for half an hour. We're running out of time.

BAUER: I'm doing my best. There are fifty-four doctors in West Berlin that he hasn't been to.

MAITLAND: The Colonel thinks we'd better forget the whole thing.

(Coming to Shot 300 Cam. 4)

(On Shot 299 Cam. 3)

BOOM C5
BOOM B5

BAUER: There's still an hour -

MAITLAND: That depends on who he's talked to.

BAUER: Who can he talk to? Who will believe him?

MAITLAND: That's for you to

300. 4 C
M.C.U. BAUER

find out, if you want the money./

BAUER: Mr. Maitland -

MAITLAND: Yes.

BAUER: There is another way.

MAITLAND: Is there?

BAUER: We could deliver the

300A. 3 N
C.S. MAITLAND REACTION

girl instead./

300B. 4 C
A/b

BAUER: Have I said something

300C. 3 N
A/b

amusing?/

MAITLAND: No, no, not at all. It's just that half an hour ago the colonel said you'd probably make

300D. 4 C
C.S. BAUER

that suggestion./

300E. 3 N
A/b

BAUER: Well?/

MAITLAND: It wouldn't work if Callan gets away. He'll tip off the East Germans.

300F. 4 C
C.S. BAUER

The girl's important to him./

(Coming to Shot 301 Cam.3)

(On Shot 300F Cam. 4.)

BOOM C5
BOOM B5

BAUER: Forgive me - I don't think the girl is the only thing that's important to him.

MAITLAND: Then why did he come to Berlin?

BAUER: To put Hunter in

301. 3 N his place./
2/S. MAITLAND/BAUER
FAV. MAITLAND

MAITLAND: He did it very nicely, didn't he...? Look Bauer, find Callan. But if you've roughed him up too much - send the girl - but only if you find

302. 4 C Callan in time./
C.S. BAUER

BAUER: If he's too rough to send

303. 3 N East - do I send him back to you?/
C.S. MAITLAND

/CAM.4 to D.BAUER'S/

MAITLAND: No. He doesn't belong

304. 2 J to us any more./
DEEP 2/S DOCTOR/
CALLAN FAV. CALLAN

INT. DOCTOR'S BEDROOM NIGHT BOOM A4

/CAM.3 to M. DR'S BEDRM./

305. 1 G (AS CALLAN MOVES FROM BED)
C.S. DOCTOR REACTION

306. 2 J
A/b CALLAN REACHES
UP TO TOP OF WARDROBE

CALLAN: Getting hotter,

307. 1 G am I?/
A/b

308. 2 J
A/b

CALLAN: Pass me the chair,

309. 1 G love./
A/b

DOCTOR: No./

310. 2 J
CHAIR ON FLOOR
AS CALLAN PICKS IT UP,
PAN UP TO 2/S A/b
FAV. CALLAN

(Coming to Shot 311 Cam. 1)

(On Shot 310 Cam. 2) BOOM A4

CALLAN: Ah.

311. 1 G (AS HE FINDS GUN)
A/b REACTION

312. 2 J
2/S. A/b
AS DOCTOR MOVES TO HIM
T/I WITH HER AND PAN
THEM R. TO BED,
FAV. CALLAN

DR. SCHULTZ: Careful.

CALLAN: You're a funny one. What
313. 1 G — did you want to help me for?/
A/b

DR. SCHULTZ: I'd sooner do that
314. 2 J — than tape you up again./
C.S. CALLAN

CALLAN: Dr. Schultz - you believe in
315. 1 G — doing good to people, don't you?/
A/b

316. 2 J — DR. SCHULTZ: I try to. /
A/b

CALLAN: How did you manage to
317. 1 G — stay alive so long?/
A/b

DR. SCHULTZ: I never thought
318. 2 J — about it./
A/b

CALLAN: And I never thought about
319. 1 G — anything else./
2/S. DOCTOR/CALLAN
AS CALLAN UNWRAPS
GUN, DOCTOR MOVES L.
HOLD 2/S. FAV. DOCTOR

CALLAN: Your husband looked after it? But you didn't, love. It's beginning to rust. I'll have to clean it. Where are the rest of the bullets?

(Coming to Shot 320. Cam. 2)

(On Shot 319 Cam. 1) BOOM A4

DR. SCHULTZ: That's all there are.

CALLAN: Doctor, please. Don't start again.

DOCTOR MOVES BACK R. TO CLOSER 2/S.

DR. SCHULTZ: I give you my word. If things got too bad - we only needed two./

320. 2J
A/b

CALLAN: I'm sorry, doctor. Honest./

321. 1 G
C.S. DOCTOR

DR. SCHULTZ: We never used them./

322. 2 J
A/b

CALLAN: Maybe I won't either./

323. 1 G
A/b

DR. SCHULTZ: No. I think you want to./ Now I'm sorry.

324. 2 J
A/b REACTION

325. 1 G
A/b
SHE TURNS AWAY

326. 2 J (AS SHE MOVES AWAY)
C.S. CALLAN
PAN DOWN TO C.S. BIZ. WITH GUNS

/CAM.1 to J.Same Set/

CALLAN: Wrong size ammo. I'll have to clean the Luger.

327. 1 J (ON CUE)
WIDE 2/S DOCTOR/CALLAN
FAV. DOCTOR

FLOOR FX: PHONE RINGS ON CUE.

328. 2 J (AS PHONE RINGS)
C.S. CALLAN REACTION

329. 1 J (ON CUE)
2/S A/b

DR. SCHULTZ: Should I answer? *

DOCTOR MOVES L. TO DOOR

HOLD 2/S.

CALLAN: No. *

DR. SCHULTZ: It could be an emergency. *

(Coming to Shot 330 Cam. 2) *

(On Shot 329 Cam. 1)

BOOM A4

PHONE RINGING

*

CALLAN: If it is, they'll call another doctor. * *

PHONE STOPS

330. 2 J (AS HE SPEAKS AGAIN)
C.S. CALLAN

CALLAN: Look - the man who's looking for me knows I'm hurt. He'll ring all the doctors round here, just

331. 1 J
2/S A/b
in case./

FLOOR FX:
PHONE RINGS ON CUE

PAN DOCTOR L. in 2/S. CALLAN: I said No.

DR. SCHULTZ: Somebody may need *

332. 2 J
C.S. CALLAN
me./ *

*

CALLAN: Somebody does, love. *

333. 1 J
C.U. DOCTOR REACTION
Me. And the opposition know it./ *

*

334. 4 D
DEEP 2/S. MAITLAND/BAUER
FAV. MAITLAND
INCL. PHONE f.g.

INT. BAUER'S ROOM NIGHT

BOOM C5

PHONE FX:
(DISTORT)

/CAM.1 to G.SAME SET/

BAUER: No reply. This is the last one. I got word about her from a friend. She's English.

MAITLAND: Really.

BAUER: Dr. Schultz. An old woman. She doesn't practice any more.

MAITLAND: Does she live on the ground floor?

BAUER GETS UP OFF BED AND X's R.

BAUER: How should I know?

HOLD 2/S.

BAUER COMES f.g. TO PICK UP GUN.
GOES OUT R.b.g.

MAITLAND: It would do no harm to find out. From what you tell me Callan was in no fit state to go climbing.

(Coming to Shot 335 Cam. 2)

(On Shot 334 Cam. 4) BOOM C5

		BAUER: You'll come with me?
	HOLD MAITLAND	MAITLAND: Good heavens, no. He's all yours, old boy.
335.	2 J (AS BAUER GOES OUT DOOR) C.S. PHOTOGRAPH - AS DOCTOR TURNS IT OVER P/B TO INCL. HER. SHE IS TURNED AWAY FROM CAM.	INT. DOCTOR'S BEDROOM NIGHT. BOOM A4 / BOOM C to 3 B to 4
	CAM.4 to F. HALL	DR. SCHULTZ: Tonight taught me a lot about myself and Heinrich. I - I don't say I enjoyed talking
336.	1 G M.S. CALLAN PAN HIM UP AS HE RISES	to you, but I needed to./ CALLAN: Me too. I mean
337.	2 J C.S. DOCTOR SHE TURNS TO HIM	that./ DR. SCHULTZ: I don't practice now. It was good to be able to do
338.	1 G C.S. CALLAN	something useful again./
339.	2 J A/b REACTION	CALLAN: Thanks./ You're right, Doctor. You
340.	1 G A/b	know that. You'll always be
341.	2 J A/b REACTION	right./ And I'll always be wrong. And I can't change.
342.	3 M (ON CUE) MID.2/S. CALLAN/DOCTOR	CALLAN: Well ...
		DR. SCHULTZ: Write to me when you get to London. Just so I know you're
	HE BENDS FWD. AND KISSES HER.	safe.
	PAN HIM R. IN SINGLE	

(Coming to Shot 343 Cam. 2)

(On Shot 342 Cam. 3) BOOM A4

CALLAN: I will.

FLOOR FX:DOOR BELL ON CUE

343. 2 J (AS HE STOPS)
A/b REACTION

344. 3 M
A/b

PAN HIM R. BEHIND DOOR

345. 2 J (AS HE STOPS AGAIN)
A/b SHE MOVES FWD.

HOLD HER

DR. SCHULTZ: I needn't answer ../

/CAM.3 to P.SURGERY/

346. 1 G
WIDE 2/S. CALLAN/DOCTOR
FAV. CALLAN

CALLAN: You must. They'll have seen the light.

AS DOCTOR MOVES L.
T/I. WITH HER TO DOOR.

DR. SCHULTZ: Ja, bitte?

BOOM B4 (HALL)

CALLAN X's f.g. to L.

HOLD CALLAN BIG L.f.g. and DOCTOR BIG R.f.g. THRU CRACK IN DOOR

BAUER: Dr. Schultz? I must come in please.

DR. SCHULTZ: But I don't take patients now.

/CAM.2 to H.SAME SET/

BAUER: It's very urgent.

DR. SCHULTZ: You know I'm English, I see.

BAUER: I know all about you Doctor Schultz.

DR. SCHULTZ: How terrifying. But if you want a doctor, I suggest you -

(Coming to Shot 347 Cam. 3)

(On Shot 346 Cam. 1)

BOOM A4
BOOM B4

BAUER: I'm perfectly well. I'm looking for a man. An Englishman. He had an accident.

He hurt his ribs. He would have to visit a doctor for treatment.

DR. SCHULTZ: He didn't come to me.

BAUER: No?

DR. SCHULTZ: I've been alone here.

347. 3 P (AS SHE CLOSES SURGERY DOOR)
M.S. BAUER
INT. SURGERY NIGHT.

BOOM C3 (SURGERY)

BOOM B4

/CAM.1 to H.DR's HALL/

BAUER: All evening? Drinking schnapps? You are a schnapps drinker, Doktor Schultz?

DR. SCHULTZ: Sometimes, I ...

BAUER: Let me smell your breath, doctor..../

348. 2 H
DEEP 2/S.
DOCTOR O/S BAUER

DR. SCHULTZ: Really, you have no right to...

BAUER: Oh, but I have./

349. 3 P
C.S. GUN
PAN UP TO BAUER'S FACE

Let me show you my warrant.

BAUER: Come here. Rauss!/

350. 2 H
M.C.U. DOCTOR
PAN HER ACROSS L.
TO B.C.U.

(Coming to Shot 351 Cam. 1)

(On Shot 350 Cam. 2)

BOOM C3
BOOM B4

BAUER: Where is he? The man whose ribs you bandaged. The man who drank the schnapps. Where is he?

/CAM.3 to J.SURGERY/

351. 1 H (AS SHE STAGGERS BACK)
M.C.U. CALLAN — INT. DOCTOR'S HALL NIGHT — BOOM B4

PAN HIM ACROSS R.
TO DOOR

352. 4 F (AS HE OPENS DOOR)
C.U. CALLAN

PAN HIM L. TO DOOR — BOOM A to Pos. 2

BAUER: (OFF) I have very little time, doctor. Where is he?

/BAUER AND DOCTOR LEAVE SURGERY DURING THESF 2 SHOTS/

SOUND: THIS DIALOGUE & NOISES TO BE RECORDED IN STUDIO DURING REHEARSAL & PLAYED IN FOR RECORDING

DR. SCHULTZ (OFF): He didn't come here.

BAUER: (OFF) You're lying..

CALLAN (LIVE): What are you waiting for? Get in there mate. Go in there.

353. 2 H (AS SURGERY DOOR OPENS)
M.S. CALLAN — SURGERY NIGHT

HE FIRES TWICE — CALLAN: Doctor! Stay down!

- -

S T O P   T A P E

/CAM. 1 to J. DOCTOR'S HALL/

- -

PART 3A

ROLL BACK AND CUT

354. 1 J
(CALLAN'S P.O.V.) — HALL. NIGHT
M.S. BAUER
HE STRAIGHTENS AND FALLS BACK AGAINST WINDOW.

/CALLAN LEAVES SET/

- -

STOP TAPE

DOCTOR AND CALLAN REPOSITION

/CAM.1 to H. DOCTOR'S HALL/
/CAM.4 to G.SURGERY/

PART 3B

(SURGERY)

BOOM B4

BOOM A2

355. 2 H
C.S. CALLAN REACTION

356. 3 J
M.S. DOCTOR

SHE CRAWLS OVER TO BODY
PAN HER AND INCL. CALLAN'S LEGS R. — DR. SCHULTZ: He's dead.

CALLAN: Yeah.

DR. SCHULTZ: The heart - and

357. 2 H — the head./
A/b

CALLAN: That way you're

358. 3 J — sure./
M.S. DOCTOR A/b

CALLAN HELPS HER TO HER FEET

HOLD 2/S. CALLAN/ DOCTOR AND CRAB R. WITH THEM AS DOCTOR MOVES FWD. TO COUCH — DR. SCHULTZ: You shoot very well.

DOCTOR R.f.g.
CALLAN L.b.g. — CALLAN: So did he.

DR. SCHULTZ: You didn't give him a chance.

CALLAN: He was hurting you.

DOCTOR: I wanted you to stop him - yes, but not to kill him.

CALLAN: What did you expect me

359. 2 H — to do? Challenge him to a duel?/
C.S. DOCTOR

DR. SCHULTZ: Couldn't you have

360. 4 G — wounded him?/
B.C.U. CALLAN

(Coming to Shot 361 Cam. 2)

(On Shot 360 Cam. 4)

BOOM B4
BOOM A2

CALLAN: No love. They never taught me how to wound. Only how to kill./

361. 2 H
B.C.U. DOCTOR REACTION

362. 3 J
2/S. CALLAN/DOCTOR

CALLAN X's UP TO BAUER
GETS GUN AND X's
DOWN TO DOCTOR

HOLD 2/S.
INCL. GUN ON COUCH

CALLAN LEAVES R.

HOLD SINGLE DOCTOR

363. 4 C (AS SHE PUTS HAND ON GUN)
C.S. GUN
HER HAND GOES ON IT

/CAM.3 to L.EVA'S FLAT/

CALLAN: Can I use your 'phone?

364. 2 H
C.S. DOCTOR REACTION

365. 4 G
A/b HER HAND
MOVES AWAY

366. 2 H
A/b REACTION

/CAM.4 TO F. HALL/

HALL
BOOM B4
PHONE DISTORT FX.
BOOM A2
(EVA)

367. 1 H
C.S. PROFILE CALLAN
R.f.g.

SURGERY DOOR L.b.g.

EVA (DISTORT): Ja?

CALLAN: Callan. You alone?/

368. 3 L (ACROSS 4'sCABLE)
C.S. PROFILE EVA
SHE FACES R.

EVA'S FLAT NIGHT

EVA: Not really./

369. 1 H
A/b. DOCTOR APPEARS
IN DOORWAY L.b.g.

DOCTOR'S HALL NIGHT

CALLAN: Bauer's dead.

EVA (DISTORT) His friend is here. You'd better tell him.

(Coming to Shot 370 Cam. 4)

(On Shot 369 cam. 1)   BOOM B4
BOOM A2

CALLAN: Franz? Put him on.

HE LOOKS AT HER — Franz? Here's the English lesson

370. 4 F(AS SHE LOOKS BACK) — I promised you./ (first in German)
B.C.U. CALLAN — One through the heart. (first in German) and one through the head. (first in German) He'll never be

371. 1 H — deader./
C.S. DOCTOR REACTION

372. 3 L
C.S. PHONE RECEIVER — EVA'S FLAT NIGHT — BOOM A2
PAN IT UP TO C.S.EVA

EVA: He's gone. You're very convincing.

/CAM.1 to K.DR'S BEDRM./
/CAM.2 to K. SURGERY /
/CAM.4 to H. HALL /

CALLAN (DISTORT) The truth always is.

EVA: Thank you, Callan.

CALLAN (DISTORT) Why thank me? I was the one they were really after.

EVA: Are you all right?

CALLAN: I'll do.

EVA: Where are you?

373. 4 H — I'll come to you../
C.S. PROFILE CALLAN — DOCTOR'S HALL NIGHT

CALLAN: No./

374. 3 L
A/b — EVA'S FLAT NIGHT

EVA: But I want to help you.

375. 4 H — My gallant hussar./
A/b — DOCTOR'S HALL NIGHT

CALLAN: You should have yelled out sooner love. Then we'd all have been

376. 3 L (AS HE HANGS UP) — gallant.
A/b STAY ON HER AS SHE PUTS PHONE DOWN — EVA'S FLAT NIGHT

EVA: Callan! Callan!

377. 4 H (ON CUE)
DEEP 2/S DOCTOR/CALLAN FAV. DOCTOR — INT. DOCTOR'S HALL NIGHT — BOOM B4

(On Shot 377 Cam. 4) BOOM B4

CALLAN: I've got to go.

DR. SCHULTZ: You talked about him as if he were a sheep - and you worked in a slaughter house.

CALLAN: I do......

DR. SCHULTZ: I wanted to like you. But now -

CALLAN MOVES UP TO HER WITH COAT

HOLD 2/S.

CALLAN: Yeah. It's as well we didn't get to know each other better. I'm taking you to the airport with me. You can call the coppers from there when I've gone. Tell them what happened.

DR. SCHULTZ: All of it?

CALLAN: Yes./

378. 1 K
B.C.U. DOCTOR

DR. SCHULTZ: Your name too?/

379. 2 K
B.C.U. CALLAN

CALLAN: Callan? There's no such person love. He doesn't exist./

380. 1 K
A/b REACTION

GRAMS:
MUSIC TO END
GIRL IN THE DARK

381. 4 H (AS SHE MOVES OFF)
2/S. A/b

DOCTOR EXITS L.

CALLAN CLOSES SURGERY DOOR AND EXITS L.

HOLD FRAMING

(AND SUPER CREDITS)

(Coming to Scanner Captions)

GRAMS: MUSIC

GIRL IN THE DARK

SCANNER CAPTION

Callan ....EDWARD WOODWARD

SCANNER CAPTION

Dr. Schultz .....GLADYS COOPER
Bauer ....ROBERT LANG

*

SCANNER CAPTION

Hunter ....RONALD RADD
Maitland ....JEREMY LLOYD

*

SCANNER CAPTION

Eva ....ROSEMARY FRANKAU
Lonely ....RUSSELL HUNTER
Franz ....LESLIE WHITE

*

SCANNER CAPTION

Designed by
PETER LE PAGE

*

SCANNER CAPTION

Series developed by
JAMES MITCHELL AND TERENCE FEELY

*

SCANNER CAPTION

Associate Producer
TERENCE FEELY

*

SCANNER CAPTION

Executive Producer
LLOYD SHIRLEY

*

SCANNER CAPTION

Directed by
BILL BAIN

*

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FADE SOUND AND VISION